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ABSTRACT

A collection of five activities for teaching about Japan at the elementary level is provided. An introductory activity is designed to elicit student perceptions of the Japanese through drawings and words. A second activity uses Japanese folk tales. The remaining three activities are presented by grade level (1-3) and provide strategies for incorporating the study of Japan into the expanding environments approach typical of most primary-grade social studies courses. The first-grade activity focuses on a comparison of self and family in Japan and the student's own society. The second-grade activity looks at neighborhoods, while the third-grade activity focuses on community. All activities contain objectives, a listing of materials, procedure, and student handouts. Additional sections of the document contain evaluation guidelines and a bibliography. (LP)

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SUGGESTED ACTIVITIES FOR TEACHING ABOUT JAPAN

Leslie Handley
1985

PREVIEWING STUDENTS' PERCEPTIONS OF JAPAN

OBJECTIVES: Students will

1. express perceptions of Americans and Japanese in drawings
2. express perceptions of Americans and Japanese in words

MATERIALS:

1. construction paper
2. overhead projector or large piece of mural paper

PROCEDURE: Statements about another culture can be useful in assessing students' understandings and attitudes, as well as in evaluating student gains through pre and post comparisons. First, give students construction paper to draw a picture of an American on one side and a picture of a Japanese on the other. Next, ask students to write down on the side of the American anything that comes to their minds about the United States or Americans. (such as McDonalds, baseball, etc.) After two minutes ask students to turn their papers over and write down anything they think about Japan or Japanese people in two minutes. List responses on an overhead projector or large piece of mural paper, which can be saved with the pictures for comparison with the same activity at the end of their study of Japan

EVALUATION: A follow-up discussion can focus on possible misperceptions and stereotypes, those characteristics which are unique to the Japanese, those which may be unique to Americans, and those elements which are common to both cultures.

SP 016 885

USING ARTIFACTS TO STIMULATE INTEREST IN JAPAN AND INCREASE SKILLS IN ASKING GOOD QUESTIONS

OBJECTIVES: Students will

1. develop curiosity as they inquire about Japanese artifacts
2. domonstrate skill in asking good questions

MATERIALS: Japanese artifacts

PROCEDURE:

1. Play an inquiry game to discover information about artifacts. The person who has all the information about the object is the leader.
2. Players will try to discover the missing information by asking any number of questions which can be answered by "yes" of "no".
3. Players start by asking general questions, such as, "Is it used in cooking?", rather than guessing what the artifact is right away.
4. Players may ask more than one question in order to follow a line of thought.
5. Players ask questions that build on information that has already been given.
6. Anyone may call for a review of the information gathered at any time.

These activities are designed to introduce elements of Japanese culture which will reinforce topics, concepts and ideas traditionally taught at each grade level. Inserting materials and examples from other cultures is motivating, expands students' horizons, and helps them understand their own culture.

Lucie Handley

STORYTELLING

Activities for Japanese Folktales

Leslie Handley

RATIONALE

Both James Britton and James Moffett agree that oral-aural language experiences facilitate writing. Two basic elements of Moffett's philosphy of teaching language arts are drama and small group processes. Put in the position of having to talk about experiences and feelings and receive support from others, the child will learn to write more effectively.

ACTIVITIES

1. Storytelling - Tell a Japanese folktale to the class. Suggest the children plan to write the story as a class project. It may later be developed into a play or a filmstrip. After telling the story, record on the board main events as students recall them.
2. Role Play - Select scenes to be enacted. You may describe these orally or on task cards.

   a. Warm-up: create a supportive climate, working towards exploration of feelings and dialogue. Ask questions, such as, "What is_____like?", "How does_____feel?", "What might____say?"

   b. Selecting role players: questions asked during warm-up should help the teacher select children who seem to be identifying with roles. Participation must be voluntary. Allow a few minutes for each group to briefly discuss the scene.

   c. Preparing the audience (as observer participants) It is important to prepare the audience to observe purposefully and be ready to discuss and evaluate each enactment. Ask members of the

to:

-identify with particular roles, looking for good points and thinking through whether that would be the way they would play them

- check the performance in terms of how realistic it is

- observe how different people in the enactment feel

d. The enactment: Help the role players by asking such questions as "Where will this take place?", "What time of day is this?" "What are the characters doing?"

e. Discussing and evaluation: The teacher and audience must be careful about being critical. Encourage positive feedback by asking open-ended questions, such as, "What is happeneing?", "Could this really happen?", What might you say as one of the characters?"

3. Writing: Assign each of the events listed on the board to one of the students to write. Discuss details about setting and characters which are important for consistency.

VARIATIONS

1. Retell the story in your own words.
2. Describe one character, place, or event (the teacher may specify one or several choices) using vivid language and adjectives that describe sights, sounds, smells, textures or tastes from the story.
3. Retell all or part of the story from one character's point of view. Write in the first person, and show the thoughts and feelings of your character about the events taking place.

4. Write a letter from one character in the story to another. Describe an important conflect (teacher may specify which) and try to persuade the reader that your character was in the right. (Possible variations: Letter may be addressed to someone who wasn't in the story. Letter may try to convince reader to do something.)

TIPS FOR TEACHERS

Follow-Through Activities For After Storytelling

Class Discussion

Response And Review

* "What parts did you like (dislike)?" Normally they want to tell you what they thought of it - "It was gross when..." - and in the process they will review the story itself. Hearing the story was a shared experience and often it is satisfying to learn how others in the audience reacted to the story.
* "Can you remember what happened?" Sitting in a circle or by raising hands, children can take turns telling what happened next to review the whole story.

Visual Imagery and Descriptions

* "What part of the story could you "see?" "What did it look like?" Unless you ask what a scene, character, setting looked like, the audience may only review favorite parts of the story. If you ask what it looked like, they will elaborate color, texture, smells, sounds and other vivid details, in part just recalling how the story was told and in part elaborating creatively and imaginatively upon what they heard.
* "If you had a movie camera and a million dollars to film part of this story, what would you show on the screen?" You may use this exercise to recall events in sequence or elaborate visual imagery with close-ups, distance shots, settings, voice quality, etc.

Story Meaning

* "How did you feel or what did you think when..." (specify a moment of conflict or crisis or resolution in the particular story).
* "Do you think (the main character) was a hero?" "Why?" "What is a hero?" "Why did (the character) do (what he did)?" "Would you have acted this way?"

Art Work

Drawing Pictures

* Especially after discussions of the variety of appropriate visual images the children had descriptive of characters and events, each may draw his own picture of a character or scene.

Making A Composite Mural

* Individual pictures may be arranged in sequence to form a narrative re-telling of the story which "reads" like a mural. The children can re-tell the story out loud looking at this sequence of pictures.
* The whole class can work together to reconstruct the story, the scenes that composed it and then specify and assign scenes to be drawn along a single large sheet of paper.

Puppets And Masks

* Teachers may use puppets or masks to tell the story themselves, or give puppets to the students and prompt them to retell the story in sequence by speaking their puppets' lines.

Puppets And Masks (continued)

* After hearing the story, children may make puppets representing story characters out of plastic milk cartons or brown paper bags or wooden clothes pins or whatever other materials the teachers and art teachers may choose to use. When they have made their own puppets or masks, students may or may not use them to re-enact the story.

Sculpture

* Children can make three-dimensional statues with clay or paper mache' or newspapers and glue or whatever other material the classroom or art teacher chooses to use. The resulting statues may be painted and varnished and exhibited.

Movement Activities

Pantomime And "Magic Bag"

* "Magic Bag" - Teacher can bring a bag in which there are (imaginary) objects from the story. She or he demonstrates by "selecting" one, "showing" it to the class, pantomiming it's weight, size and shape, and finally pantomiming it's use in the story. Then children guess what the object is, identifying it by name and role in the story.

* Pantomiming A Character Or A Scene - Without speaking, children re-enact a scene from the story, either in terms of the movement of one of the characters or the interaction of several characters from the story. Other students guess who the characters were and what they were doing.

Mirror Movement

* Children pair off, one being the leader and the other the follower. The follower tries to imitate exactly what the leader is doing in smooth fluid movements representing some character's actions at some part of the story. They face each other, one "mirroring" the movement of the other. Either the leaders may invent these movements, or the teacher may directly state what the movement will be.

* Beginning as if for a "Mirror Movement," pairs of children facing each other can cross the imaginary glass of the mirror to touch the partner softly. The follower so "touched" must follow through as if touched or hit with greater force, recoil, recover, and assume the leader role by touching or "hitting" back.

Re-enacting Story Scenes Through Movement

* After class discussion of what a leading character looked like, each child finds his own space in the class, where he "becomes" that character. The teacher narrates the story or episode in which the character is prominent, as students act out the movement of the character. Variation: at key points the teacher may call out "Freeze." Each student freezes in whatever position he is in and follows directions to "become" another character temporarily.

Creative Dramatics

Dialogue

* Paired Dialogue - Working in pairs, students identify a scene or episode from the story in which two characters are in conflict. Agreeing on the setting and situation, they invent dialogue elaborating upon the information from the storytelling, each trying to win his point.

Dialogue

* Group Dialogue - The class identifies scenes within the story and the characters who participated in each. Then small groups assume the roles of different characters, and improvise dialogue as they re-act the scene.

Play

* Having retold the story collectively, members of the class can assume the roles of characters in the story, one remaining the narrator. Either the teacher or student-narrator then then tells the story from the beginning, allowing students to speak on behalf of the characters to play or in addition to move and "act out" the action of the story. Variation: this can be done through improvisation or with a script developed and written by the students who heard the story told.

Individual Performances

* In all kinds of combinations, speech and movement may be combined in dramatizing the story. Individual students can take the part of a character at some point in the story, and move, observe, speak as if part of the story action.

Writing

Narrative

* Have the students retell all parts of the story, as they remember it. Be clear whether they are to tell exactly as they heard it, or if they may vary and improvise some parts. You may preceed the writing with class discussion retelling the whole story as a group.

Descriptive

* Have the students describe one character or setting or scene which includes one piece of action. Ask them to elaborate as many details of appearance, sound, smell, touch or taste as seems consistent with the story as it was told. Read these aloud to the whole group when finished. Students may be allowed to work alone or in pairs.

* You may want to discuss the visual imagery (What did you see? How would you film this?) before the writing assignment. For young children, listing descriptive adjectives together on the blackboard before they begin writing may be useful.

Point-Of-View-Writing

* Have each student retell all or part of the story from the point of view of one of the major or minor characters in the story. Have them write in the first person about the thoughts and feelings as well as the action taking place. Paired students may write of the same episode from two different characters' points of view.

FIRST GRADE

PEOPLE

1. Unit 1, concepts - family, basic needs, wants

OBJECTIVES; Students will

1. demonstrate an understanding of changes occurring in Japanese homes by classifying examples as "old" or "new"

MATERIALS: Slides and photographs illustrating traditional and western homes, clothing, and foods. (Japanese)

PROCEDURE:

1. Use slides or photographs to illustrate changes occurring in Japanese families from traditional to contempory life styles. The slides can be used as a whole class activity, while the pictures can be used as a bulletin board or learning center for children to use in small groups. Explain that Japan is both a modern and a traditional nation. While it has more industries than other countries in the world, Japan also follows old customs. Ask students if they can guess which pictures represent the "old" and which represent the "new".
2. Use Japanese artifacts to further develop the concepts of traditional and contempory aspects of Japanese families. Provide library books for children to locate more information about the artifacts and find other examples of the "old" and the "new" in Japan.
3. Use home magazines for students to cut out and classify pictures which illustrate the "old" and the "new" in our homes.
4. Follow up with a discussion about why people preserve traditions from the past, such as collecting antiques, serving turkey at Thanksgiving, and hunting eggs at Easter. Lead the children

to the conclusion that while the Japanese borrow from other cultures, they also re retain many traditions in their homes, clothing, foods, and celebrations.

EVALUATION: Give each student a copy of the attached chart on which they will record examples of the "old" and the "new" as they learn more about Japan.

2. Unit 2, concepts: school , rules

OBJECTIVES: Students will

1. find examples of rules in slides of Japanese schools
2. compare rules in Japanese and American schools

PROCEDURE:

1. In order to prepare children to compare rules in Japanese schools with rules in our schools,take a "rules" walk around the school to identify rules which are obvious, such as signs in the library, students walking on the right, quiet in the lunchroom. List the rules they can remember on the board,asking children to explain why each is important. Ask, "Do you think rules in Japanese schools are the same as ours? Why?or Why not?"
2. Show slides of schools in Japan, asking students to identify those which illustrate an example of a rule and which do not. "Can you find rules which are similar and ones which are different from ours?" (example: removing shoes, walking on the left.) Help children recognize and accept cultural differences by asking questions such as, "Is it wrong for us not to take off our shoes when we come into school? Is it best to walk on the left like the Japanese or on the right as we do? Should we wear uniforms to school?"

Changes in

Japanese Families

Old	New

SECOND GRADE

NEIGHBORHOODS

1. Unit 1, concepts: needs and wants, work to produce goods, work to provide services

OBJECTIVES: Students will

1. label pictures of jobs in Japan which represent goods produced and those which provide services
2. examine characteristics which are distinctive to traditional Japanese homes and identify what would be used for these features in our homes
3. classify pictures and slides as "needs" or "wants"

MATERIALS: pictures of jobs in Japan which produce goods and jobs which provide services

chart for comparing Japanese and American homes

pictures and slides which show traditional Japanese all-purpose space

pictures and slides which illustrate needs and wants

PROCEDURE:

1. BULLETIN BOARD IDEA: (goods and services) Use pictures which illustrate jobs in Japan. On one side group those which represent goods produced and the other those which represent services provided. Ask the children to label the jobs and compare similarities and differences with jobs in our country.
2. Show pictures or slides of a variety of Japanese homes, both traditional and contemporary (or western). In order to help students recognize distinctive characteristics found in traditional Japanese homes ask them to look for the following characteristics:

Second grade cont'd.

CHARACTERISTICS OF JAPANESE HOMES	CHARACTERISTICS OF U.S. HOMES
sliding doors (fusuma)	
straw mats for floors (tatami)	
cushions for sitting on floor (zabuton)	
easily moved furniture	
quilts for sleeping on floor	
recessed alcoe with flowers and scroll (takonoma)	

EVALUATION: Ask the children to match comparable features in our homes, such as rugs for floors, doors, chairs, couches, beds, etc.

THIRD GRADE

COMMUNITIES

1. Unit 14, concepts: cities, suburbs, towns, climate, natural resources, goods and services

OBJECTIVES: Students will

1. compare contrasts found in slides and photographs with their own responses in the pretest
2. record similarities and differences found between Japan and the Unites States in a retrieval chart
3. classify pictures of farming communities, small towns, suburbs, and cities in America for bulletin board

MATERIALS: slides and pictures showing contrasts in Japan
retrieval chart for each student
magazines
slides of goods and services

PROCEDURE:

1. This activity confronts the students with a wide range of variations found in the Japanese culture. With magazine pictures or slides, illustrate contrasts in such features as topography, climate, occupations, industries, transportation, homes. Children can compare these variations with their responses on their pretests.
2. The retrieval chart is simply a chart children can record comparisons of U.S. and Japan which can serve as a review. As they read and study about Japan ask them to record in the chart things about the Japanese culture which fall into three catagories:

a. those that illustrate strong similarities to our culture (such as sports, transportation, cities, etc.)

b. those that illustrate both similarities and differences (such as homes, clothing, schools)

c. those that are very different (such as festivals, tea ceremony, religions)

3. Ask the children to find pictures in magazines of different types of communities, such as farming, small towns, suburbs, and cities, which can be used for a bulletin board to reinforce the concepts of communities.

4. Slides of various types of communities and the types of occupations can provide a springboard for the teachers to develop questions with the students about how climate, topography, natural resources affect lifestyles and may determine types of goods and services produced (such as rice, lumber, fishing, fish markets, factories.)

2. Unit 14. concept: preserving the past

OBJECTIVES: Students will

1. classify slides, pictures, and artifacts as illustrating Japan either as a modern or a traditional nation

2. compare festivals in Japan with a Fourth of July parade

MATERIALS: slides, pictures, and artifacts related to musical, theatrical, and sports events, as well as festivals.

PROCEDURES:

1. After observing pictures, slides, and artifacts related to festivals, musical, theatrical, and sports events, ask students which reflect Japan as a modern nation and which as a traditional nation.

Third grade continued

EVALUATION: Ask students to list buildings or events which reflect pride in our own history and traditions.

Comparing Two Cultures

Directions: Compare things about Japanese culture and our own which show:

	Strong similarities	Both Similarities and Difference	Great Differences
Japan			
U. S.			

The following are excerpts from Yasuko Makino's annotated bibliography:
JAPAN THROUGH CHILDREN'S LITERATURE: A Critical Bibliography
Occasional Paper No. Five
Duke University Center for International Studies
Durham, North Carolina
$3.50

Recommended

Makoto, The Smallest Boy. Yoshiko Uchida

A very appealing story of a boy who learns about his own uniqueness. In the beginning Makoto is feeling a failure after a school Field Day. He is the smallest in his class and not good in sports. As the story progresses Makoto finds out that through practice his illustrations get better and better. His entry in a school-wide hobby show wins a prize and Makoto realizes that he is special too.

Makoto, the Smallest Boy describes everyday life in a Japanese town very well and can be a springboard for discussions about Japanese arts (pottery), and housing (the illustrations show tatami rooms and sleeping on fusuma).

Not Recommended

The Flute Player of Beppu. Kathryn Gallant

Everyone in Beppu, Japan, loved the flute player, but no one loved him so much as the young boy, Sato. One day Sato found the flute which the player had dropped, and after overcoming the temptation to keep it, he returned it. In return, the flute player taught the boy to play, and after years of practice, the boy himself became the flute player of Beppu.

The hero of the story is incorrectly called Sato-san throughout the book. Sato is either a last name or a girl's first name. Little boys are not called Sato-san, which means Mr. or Mrs. Sato. This author has the stereotyped idea that Japanese always address people by their last name with the honorific "san". This idea is also shown when the flute player's wife calls her husband by saying, "Come, Flute-player-san." The phrase "Ah, so" is also incorrectly used. The illustrations are not authentic.

Recommended

Seven Lucky Gods and Ken-chan. Elizabeth K. Miller

One day Ken-chan, a ten year old Japanese boy who is a poor fisherman's son, finds a heavy wallet with an expensive charm of the Seven Lucky Gods. He thinks about all the things he could buy for himself and his family, but he is honest and decides to return the wallet and the charm to its owner. While he is sleeping that night, the Seven Lucky Gods make plans for the boy's future to reward his honesty. Although the legend of the Seven Lucky Gods was brought to Japan from China, it became a folk belief and many Japanese still believe in it. The story of each god is explained clearly and accurately. The story is accompanied by clear black and white illustrations. Strong message of the value of honesty alson with the meaning of the Seven Lucky Gods makes this worthwhile reading for youngsters.

BEST COPY AVAILABLE

RECOMMENDED BOOKS FOR TEACHING JAPAN

THROUGH CHILDREN'S LITERATURE

Yasuko Makino
University of Illinois
at Urbana-Champaign

ART

Batterberry, Michael. Chinese and Oriental art. New York: McGraw-Hill, c.1968. 192 p. (5 up)

Glubok, Shirley. The art of Japan. Special photography by Alfred Tamarin. New York: Macmillan, 1970. 48 p. (4-7)

Honda, Isao. The world of Origami. San Francisco: Japan Publications, c.1969. 264 p. (2 up)

Toba, Sōjō. Animal frolic. Text by Velma Verner. New York: Putnam's Sons, c.1967. unpaged. (K-2)

MUSIC

Berger, Donald Paul. Folk songs of Japanese children. (Illustration by Yoshie Noguchi.) Rutland, Vt.: Tuttle, c.1969. 63 p. (K-6)

FICTION

Carlson, Dale. Warlord of the Genji. Illustrated by John Gretzer. 1970. 171 p. (5-6)

Flothe, Louise Lee. A thousand and one Buddhas. New York: Farra, c.1967. unpaged. (5-6)

Flory, Jana. One hundred and eight bells. Boston: Houghton, c.1963. 219 p. (3-6)

Gray, Elizabeth. The cheerful heart. New York: Viking, c.1959. 176 p. (4-6)

Ishii, Momoko. The dolls day for Yoshiko. Translated by Yone Mizuta, illustrated by Mamoru Funai. Chicago: Follett, 1966. 94 p. (3-5)

Lifton, Betty Jean. Dwarf pine tree. Illustrated by Fuku Akino. New York: Atheneum, 1965. 34 p. (2-4)

---------- Kap and the wicked monkey. Illustrated by Eiichi Mitsui. New York: Norton, c.1968. unpaged. (K-2)

Lifton, Betty Jean. One-legged ghost. Illustrated by Fuku Akino. New York: Atheneum, c.1968. unpaged. (K-3)

---------- Many lives of Chio and Goro. Illustrated by Yasuo Segawa. New York: Norton, c.1968. unpaged. (K-2)

---------- Taka-chan and I; a dog's journey to Japan. New York: Norton, c.1967. (K-3)

Matsuno, Masako. Chie and the sports day. Illustrated by Kazue Mizumura. Cleveland: World, c.1965. unpaged. (K-3)

---------- Taro and the bamboo shoot: a Japanese tale. Illustrated by Yasuo Segawa. Adapted from the Japanese by Alice Low. New York: Knopf, 1974. unpaged. (K-3)

---------- A pair of red clogs. Illustrated by Kazue Mizumura. Cleveland: World, c.1960. unpaged. (K-2)

---------- Taro and the tofu. Cleveland: World, c.1962. unpaged. (K-3)

Matsutani, Miyoko. Gengoroh and the thunder god. New York: Parents, 1970. unpaged. (K-2)

---------- The witch's magic cloth. English version by Alvin Tresselt. Illustrated by Yasuo Segawa. New York: Parents, 1969. 32 p. (K-3)

Muku, Hatoju. The golden footprints. Adapted by Taro Yashima. Cleveland: World. unpaged. (3-6)

Ohta, Daihachi. Raintaro. Tokyo: Gakken, c.1972. 23 p. (K-2)

Paterson, K. Of nightingales that weep. Illustrated by Haru Wells. New York: Crowell, 1974. 170 p. (6 up)

---------- The master puppeteer. Illustrated by Haru Wells. New York: Crowell, c.1975. 179 p. (5 up)

Stamm, Claus. Three strong women: a tall tale from Japan. Illustrated by Kazue Mizumura. New York: Viking, c.1962. 47 p. (1-5)

Uchida, Yoshiko. Makoto, the smallest boy. New York: Crowell, c.1970. unpaged. (1-4)

Yashima, Taro. Crow boy. New York: Viking, 1955- 37 p. (1-3)

FOLKLORE AND LEGEND

Baruch, Dorothy W. Kappa's tug-of-war with big brown horse: the story of a Japanese water imp. With paintings by Sanryo Sakai. Rutland: Tuttle, 1962. 36 p. (K-3)

Bryant, Sara Cone. The burning rice fields. With pictures by Mamoru Funai. (A young owl book). New York: Holt, Rinehart and Winston, Inc., c.1963. 24 p. (K-3)

Carpenter, F. People from the sky: Ainu tales from Northern Japan. Told by Frances Carpenter, and illustrated by Betty Fraser. New York: Doubleday, c.1972. 107 p. (4-6)

Durham, Mae. Tobei: a Japanese folk tale. Illustrated by Mitsu Yashima. New York: Bradbury, c.1974. unpaged. (1-3)

Ishii, Momoko. Issun boshi, the inchling: an old tale of Japan. Translated by Yone Mizuta, illustrated by Fuku Akino. New York: Walker, c.1967. unpaged. (K-3)

Lifton, Betty Jean. The cock and the ghost cat. Illustrated by Fuku Akino. New York: Atheneum, 1965. 34 p. (2-4)

---------- Mud snail son. Illustrated by Fuku Akino. New York: Atheneum, c.1971. 38 p. (K-3)

McDermott, Gerald. The stone-cutter: a Japanese folk tale. Adapted and illustrated by Gerald McDermott. New York: Viking, c.1975. unpaged. (K-3)

Matsui, Tadashi. Oniroku and the carpenter. Illustrated by Suekichi Akaba, translated from the Japanese by Masako Matsuno. New Jersey: Prentice-Hall, c. 1963. unpaged. (K-3)

Matsutani, Miyoko. The fisherman under the sea. Illustrated by Chihiro Iwasaki. English version by Alvin Tresselt. New York: Parents, c.1969. unpaged. (K-4)

---------- How the withered trees blossomed. Pictures by Yasuo Segawa. Philadelphia: Lippincott, 1971 (Japanese c.1969). 40 p. (K-3)

---------- Men from the village deep in the mountains: and other Japanese folk tales. Translated and illustrated by Garrett Bang. New York: Macmillan, c.1973. 84 p. (2-6)

Pratt, Davis and Elsa Kula. Magic animals of Japan. Berkeley, Calif.: Parnassus, 1967. unpaged. (2-6)

Stamm, Claus. The very special badgers: a tale of magic from Japan. New York: Viking, c.1960. 40 p. (1-5)

Say, Allen. Once under the cherry blossom tree: an old Japanese tale. New York: Harper, c.1974. 31 p. (K-3)

Takeichi, Yasoo. The mighty prince. Drawn by Yoshimasa Sejima. New York: Crown, c.1971. unpaged. (1-4)

Titus, Eve. The two stonecutters. Adapted by E. Titus. Illustrated by Yoko Mitsuhashi. New York: Doubleday, 1967. unpaged. (K-5)

Yashima, Taro. Seashore story. Written and illustrated by T. Yashima. New York: Viking, 1967. unpaged. (K-2)

Yoda, Jun'ichi. The rolling rice ball. Illustrated by Saburo Watanabe. English version by Alvin Tresselt.New York: Parents, c.1969. unpaged. (K-3)

POETRY

Baron, Virginia Olsen. The seasons of time: Tanka poetry of ancient Japan. Edited by V. O. Baron. Illustrated by Yasuhide Kobashi. New York: Dial Press, c.1968. 63 p. (5 up)

Behn, Harry. Cricket songs: Japanese Haiku with pictures selected from Sesshu and other Japanese masters. Translated and compiled by Harry Behn. New York: Harcourt, 1964. 64 p. (4 up)

---------- More cricket songs: Japanese Haiku. Translated and compiled by Harry Behn. Illustrated with pictures by Japanese masters. New York: Harcourt, 1971. 64 p. (5 up)

DeForest, Charlotte B. The prancing pony: Nursery rhymes from Japan. Adapted into English verse for children by C. B. DeForest with kusa-e illustrations by Keiko Hida. New York: Walker, c.1967. 63 p. (K-6)

Hirawa, Yasuko. Song of the sour plum and other Japanese children's songs. Translated by Y. Hirawa. Illustrated by Setsuko Majima. New York: Walker, 1968. unpaged. (K-3)

Kobayashi, Issa. A few flies and I: Haiku by Issa. Selected by Jean Merrill and Ronni Solbert from translations by R. H. Blyth and Nobuyuki Yuasa. Illustrated by Ronni Solbert. New York: Random House, 1969. 96 p. (4 up)

Lewis, Richard. In a spring garden. Pictures by Ezra Jack Keats. New York: Dial Press, c.1965. unpaged. (1-6)

---------- Of this world: a poet's life in poetry. Photographs by Helen Buttfield. New York: Dial Press, c.1968. 94 p. (5 up)

---------- There are two lives: poems by children of Japan. Translation by Haruna Kimura. New York: Simon and Schuster, 1970. 96 p. (1-6)

SOCIAL STUDIES

Friskey, Margaret. Welcome to Japan. Illustrated by Lois Axeman. Chicago: Childrens, c.1975. 48 p. (2-5)

Kirk, Ruth. Sigemi: a Japanese village girl. Photos by Ira Spring. New York: Harcourt, c.1965. 47 p. (3-6)

FOURTH GRADE

ARTIFACTS OF A JAPANESE FARM HOUSEHOLD

CONCEPT: Culture

MATERIALS FOR STUDENTS:
1. Artifacts
2. Guide questions
3. Evaluation guides
4. Reference books

OBJECTIVES: Given artifacts from a Japanese farm household, the students will be able tp!

1. develop hypotheses about what each item is, what members of the family might use it, and what is is used for

2. identify objects in our own homes which might serve a similar purpose

3. draw conclusions about life in a Japanese farming community, seeing limitations of conclusions

4. use reference books to verify hypotheses and present conclusions to other groups

PROCEDURE:

1. Relate the role of the social scientist studying how different groups of people live to a detective piecing clues together to arrive at conclusions. Explain that students will assume this role as they examine one aspect of Japanese culture -- artifacts of a farm household -- in an effort to make inferences about habits and beliefs of the Japanese.

2. The artifacts are grouped into four categories; food, work, education, and festivals. Divide the class into four groups, assigning one category to each. Select a discussion leader, an assistant, a recorder and an observer for each group. Review responsibilities:

   a. discussion leaders use guide questions to direct inquiry
   b. recorder: record conclusions about each artifact
   c. assistant leader: bring one artifact at a time to the group and return at end of period
   d. observer: use evaluation sheet as a guide to report on group participation
   e. all members: participate in investigation, using reference books to verify oonclusions and locate additional information about artifacts

3. Distribute copies of guide questions and evaluation sheets. Select one mystery item as an example of how the questions may be used in developing hypotheses. Point out the need for caution in making inferences based on insufficient evidence. Reference books should be used to verify conclusions and locate additional information.

4. Examination of the artifacts may take several class periods. At the the end of each period observers should use the evaluation guide to report on group participation.

5. After examining all assigned artifacts, and verifying conclusions about what each is used for through reading, each group should make generalizations about its topic, comparing similarities and differences with our way of life.

6. PREPARATION FOR SEMINAR: Groups should assign sub-topics to each member who will write a report, and will present the information informally and demonstrate the use of an artifact at the seminar. Suggest a time limit for each presentation and provide an opportunity to practice before the seminar.

7. THE SEMINAR: Parents and other classes may be invited. Children should be encouraged to defend their statements with evidence if others challenge their conclusions.

8. As a summary, the teacher can ask the class to review findings, listing on the board under the headings HABITS (eating, sleeping, work, etc.) and VALUES (beliefs, interests, things that are important).

EVALUATION: Presentations in the seminar, as well as written reports. Reports by observers will provide feedback on group participation and use of reference books.

GUIDE QUESTIONS

1. What is the artifact, and what purpose does it serve?
2. What member or members of the family might have used it?
3. What might you find in your home that would serve a similar purpose?
4. What does it tell you about activities or habits, such as eating, types of work, etc.
5. What does it tell you about the interests or values of these people

EVALUATION GUIDES FOR OBSERVERS

In order to determine how well your group works together, rank the members on the following points using a scale of 1 to 5.

1 2 3 4 5

1 Active participation by all members in discussion

2. Talk one at a time, listening to others and discussing differing points of view

3. Stick to the point

4. Willing to follow directions

5. Use of reference books

RESOURCES FOR TEACHING ABOUT ASIA

Beardsley, Richard K., Hall, John W. and Ward, Robert E. Village Japan, Chicago. University of Chicago Press, 1969

Focus on Asian Studies. Franklin R. Buchanan, Director, Published by Service Center for Teachers of Asian Studies, Ohio State University, 29 W. Woodruff Avenue, Columbus, Ohio 43210. (Resource journal pub. three times yearly; $2.00)

Kentworthy, Leonard S. Studying Japan in elementary and secondary schools.

Learning About People and Cultures. Edited by Seymour Fersh, Evanston, Ill. McDougal, Littell & Co., 1974.

Reischauer, Edwin O. The Japanese, Boston. Harvard University Press, 1977.

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Resources for booklets, maps, films and many other types of materials free or for cost of postage and handling;

The Asia Society Educational Resources Program
133 East 58th St.
New York, New York 10022

Japan Information Service, Consulate General of Japan
235 East 42nd St. 28th Floor
New York, New York 10017

MULTI-CULTURAL TEST

1. Draw a picture of a person from one of the following counties:

Mexico
China
Russia
South Africa

2. Answer the following question either True or False.

A. It is good for all Americans to be alike.

B. Individuals born in another country or whose parents were born in another country can be good persons, but not really good Americans.

C. In America, everyone should speak English at school and at home.

D. Everyone who comes to live in the United States should learn t- American way of doing things. They should then do things the American way and not the way they learned to do them in another country.

E. I know a lot about my roots or family heritage.

F. My family heritage or background is important to me.

G. My family has certain traditions or ways of doing things which are important to me.

H. There are many students in this class who have ancestors, grandparents or parents who were born in another country.

3. Define the following terms:

A. Ethnic Group-

B. Assimilation-

C. Acculturation-